

# AU milieu DES RUINES

english version

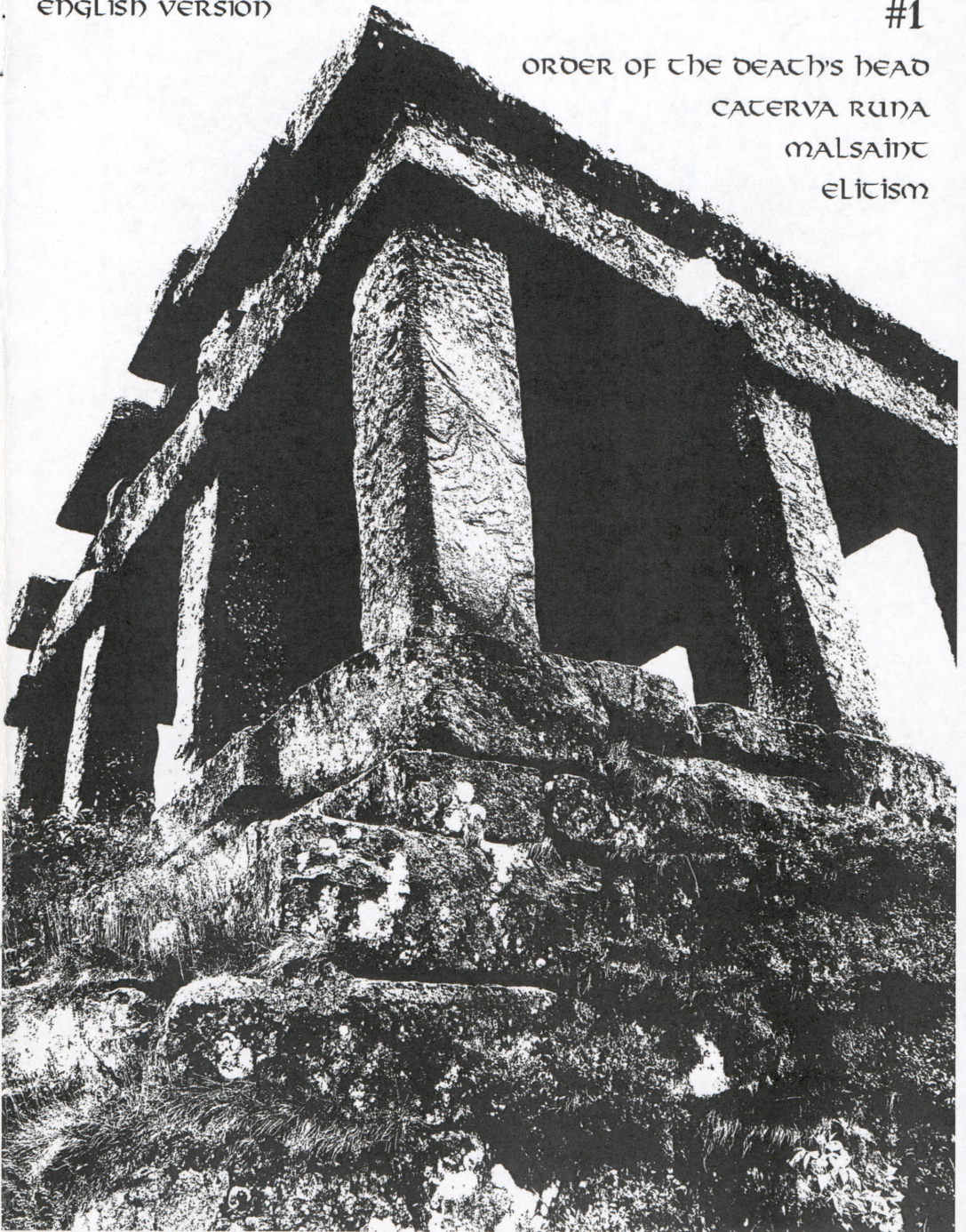
#1

ORDER OF THE DEATH'S HEAD

CATERVA RUNA

MALSAINT

elitism





# EDITORIAL



Dear reader,

You are holding in your hands the awaited English version of our first issue. Originally released in January 2017 in French, as you might guess by its name, this fanzine slowly evolved as an English/French fanzine, and as from now, we can say that each issue will be released in French AND in English, for the greater good of all NSBM fans. Be warned! Indeed, if you still didn't get the message, this fanzine is dedicated to the most radical Black Metal bands all over the world. For more "regular" bands, just check our main fanzine, 'The Past Is Alive', which will also exist in English at some point in the future (more info soon).

Again, be aware that our zine will never be limited in quantity, so do not hesitate to contact us if you want to obtain more copies of each version. The plague must be spread, right?

Now, let's focus on the content.

First, the leader of **Malsaint** introduces his band and explain his motivations. You may also know him for his work with Famine in **Vouivre**, as well as being behind the project **Flammes De France**; obviously he only produces respectable works! Following this, the man behind **Caterva Runa** reveals himself a little; French fans should know him through the quality live event "Night of Honour" as he is one of the organizers. Action on the battlefield, a thing that should be seen more often. Regarding **Order of the Death's Head**, this band has released many albums and each of them deserve more exposure, as much for their singularity as the

depth of their words. To finish, the radical-thinking soul of **Elitism**, manager of the label 'Honour and Hate', express himself without double-speak or prevarication, and it feels good to read such straight-talking responses.

In the end, here are four bands, 100% pure French, who decided to take up the torch and bring back the intolerance in Black Metal, following the path set by their august predecessors (no need to name names!). We hope you already know each of them and if that's not the case, what are you waiting for?

In this era, when most of the Black metal scene has joined the masses and laid down their weapons against the pressure of political correctness, we are proud to give the floor to those who continue the fight without fear of reprisal.

Last but not least, we remind you that this fanzine is intended for an informed and adult readership; we thank you for not acting like frightened virgins upon reading these pages. By the way, avoid talking about it on the so-called social networks as much as possible, for the betterment of all.

We hope you will enjoy it, and as usual, if you are not satisfied, then please, fuck off.

Lost wisdom / weischor

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Thanks to Martin Locker for English translations.



**E**VEN IF YOU ONLY MINIMALLY FOLLOW THE FRENCH BLACK METAL UNDERGROUND, YOU WILL CERTAINLY BE FAMILIAR WITH MALSAIN'T, IF ONLY FOR HIS HARDLY-SUBTLE PROVOCATIONS AND RADICALISM WHICH GOES DOWN TO THE BONE. HIS FUTURE ACTIVITY WITH FAMINE OF KPN (VOUÏVRE), WILL CERTAINLY NOT LIGHTEN THE LOAD, AND IT WILL PROBABLY ONCE AGAIN CREATE AS MANY ENEMIES AS IT WILL MAKE FRIENDS. HOWEVER, SÛN DOES NOT OFTEN HAVE THE OPPORTUNITY TO EXPRESS HIMSELF ABOUT HIS PROJECTS, AND THE CHANCE TO SPEAK IN DETAIL OF HIS MUSICAL AND IDEOLOGICAL JOURNEY. THIS IS PRECISELY THE FORUM TO DO SO, AS WELL AS TO ADDRESS HIS MOST RECENT PRIDE: FLAMMES DE FRANCE!

**Greetings Sûn! Thank you for giving us some of your time. Firstly, we're going to talk about some news, Vouivre, your recent project, with Famine from KPN. Our readers have seen the trailer on the net, it sounds Black Metal, but is it purely so? You speak about common lived experience; can you tell us more about it?**

**Sûn:** The aura of *Vouivre* is BM. Certainly in terms of idea and spirit, but in terms of music, it's a special project and ultimately mixes different genres. We tried to create something rather unique, the songs are not all alike. It's BM, sometimes Punk musically, one song is even sung in the parlance of a 90's DJ in a clear voice over electro; mixing the two vocal lines between Famine and myself during the album gives a unique identity to the project, we didn't do badly at all. His very special guitar playing should satisfy the fans of *Peste Noire*. It's a brothel project, stuffed with dirt, alcohol, reality, it's felt in the songs and the lyrics. We decided to create this project after having spent nights in Paris during a spontaneous binge with friends. The idea came to us both suddenly, basically fucked-up in a night club, I wanted to create a project where I can let loose in the lyrics, and use words and words that I could not fit into my other projects. If there was one person who could understand that and be a good fit from my friends, it's Famine.

*Vouivre* is the outlet for all of these desires, we could even classify the EP *Au Gouffre* as a story or a film that could not have any follow-up, where we die at the end. It is a thunderbolt that will be understood / worshiped or conversely hated. I don't think there will be many who fall between these two points of view.

**Malsaint remains your main project. Do you remember the reasons that led you to create this band? We discovered this project in 2014 with the release of *Anti Islamist Proselytism*, as did many we think, but Metal Archives mentions an obscure demo dating back to 2009, limited to 14 copies, a swastika on the logo, etc. Has your vision changed since?**

At the time of the creation of *Malsaint* I was (as always) thoroughly into *Les Légions Noires* and these old sounds found in the underground 90's BM scene. What motivated me? Perhaps at the base of it, it is my creative mindset; as a fan of this music, and as anyone wanting to launch something one day, I asked the question "why not me?" But I must confess that I do not remember the day it all started, so I'll talk more about some anecdotes from the months that followed (recording vocals in a cemetery vault, for example). For *Demo I 2009* I wanted to establish a particular kind of sound as a base, if we have to cite examples, like the



**"NSBM IS THE ULTIMATE FORM AND IDENTITY OF BM IN ITS PROUDLY RACIST SOURCE, IT REPRESENTS A MUSICAL BLACK ART OF PURE FILTH."**

SÛN

LLN, but adjust it to an NSBM style so as not to be lumped-in with bands with which I do not share certain visions (then the idea of an entirely different sound happened, especially when it became a duo project). I quickly rejected the general scene in as being "pacifist" and ultimately as full of dewy-eyed Antifa. You know, the "it's just music" Black Metal scene, those who just show up on stage and who have a different life to that which they attempt to portray when in the spotlight; sincerely, I piss on it.

The symbols evoked by the logos or songs of *Malsaint* show my absolute vision on ideas, I don't say that pejoratively; but no, my vision has not changed since, I'd rather say it has been enriched on certain topics. I will always take responsibility for the liabilities and the words of this project.

**Malsaint is a duo. How do you share roles with Kommander? Are you the brains behind the project?**

A duo since 2011 to be exact! Kommander got into the band because I needed a tech-savvy person, which I'm not! I am the brains behind the band from the beginning, the future of the project depends on me in all aspects. I compose the riffs, write the lyrics and sing, and record and adjust the instruments; on his side, he is a very good musician. I also needed someone for the final mastering of the songs and he does it exactly to my taste, so he's really the guy for the situation that I needed, everything works fine since then, and the years start there, rolling along...

**As we have seen, you expressed your radicalism from the**



## Flammes de France

**start with Malsaint. Which BM bands have influenced you, and continue to do so? Which NSBM bands are worth checking out, from your point of view?**

I was conquered at a young age by **Burzum**, by the acts and the history even before the music transcended me thereafter, since I was 13 years old all of **Burzum**'s albums are on loop for me, tirelessly, like a ritual, I want to say that, really, it's my base. I was even recently in police custody for 48 hours (for some violent act in the evening) where the question of music arrived; the cop asked me at that moment "what bands do you listen to?" I simply answered "**Burzum**", that's all there is to say! No seriously, it would be too long to list out everything, I listen to a lot of bands. I'm one of those guys who have hundreds of BM cassettes at home, but if you have to list the bands that made me want to make music, it's still the classics but I'm going to cite them anyway as it's pure reality: **Burzum**, **Bathory**, **Darkthrone**, **Mutilation**, **Mysticum**, **Grausamkeit**. As for NSBM, I listen to all the recognized classics and bands (**Absurd**, **Fullmoon**, **Der Stürmer**, **Goatmoon**, etc.), but if you had to mention others that have affected me, from top to toe, I would say: **Bilskirnir**, **Hammer**, **Branikald**, **Wulfhere**, **Wolfnacht**, **Kataxu**, **Veles**... I have several to tell the truth, it is a scene that is wider than one can imagine...

**The last outing of Malsaint is a split with Wolfenhords from Croatia. Why this band in particular? It was just an opportunity to bring out the EP *Eternal Reich*?**

The idea to release *Eternal Reich* as a CD was tempting after the cassette version of it was made, but it is not interesting for me to release an EP of three titles on such a format as CD, at most it should be on vinyl... So, I thought about an active band like **Wolfenhords**, who I met in 2012 at the first edition of the Hot Shower Fest in Italy. I thoroughly enjoyed the 2009 *White Power For White People Fight*, and for the old-school and unique Thrash side of NSBM it's a unique band in the movement, and even musically they have a clear identity. One recognizes that on the first listen, and for me it is the greatest asset that a band or project can have. This is what I liked and provided my motivation for this split collaboration.

**Your way of riffing has improved over time, even between your first album and the following releases, did you had time to really work on your instrumentation, or did you**

**compose the songs differently? How do you rate your first album with the hindsight of years?**

As with everyone, we evolve over time, however my way of working remains the same as it did at the beginning. The way for **Malsaint** is this, as it says above: I compose riffs, I imagine the song in my head, then I present it to my colleague, whereupon we go directly to the instrumental recordings and we also adjust everything with his ideas as we work. However, what I never do is to write lyrics before these steps, I write lyrics that follow the song with the sound already completed, then comes the moment for my vocals to finish it off. I see the opus *A/I/P* rather like a compilation than an album, it contains songs from 2011 to 2013. For me they are songs which have acted as a test for the band becoming a duo, the sound is different from today, and the band will be forever in the future compared to the sound of that time; of course, if the titles were to be redone, it would sound more "pro", but I have no interest in that for now. I prefer to leave the past to the past and move forward with new songs; I also do not like the idea of doing covers, the aura of a song is always the best preserved in the original version. In my eyes, the honesty of a song must remain frozen at the time it was made and even if that sounds bad in principle, it does not matter, it's genuine, and for me Black Metal is authenticity.

**Can you tell us more about the *Flammes de France* project, which includes Aktion Totenkopf, Elitism, Baise ma Hache, Order of Death's Head, Vermin and Phosphore Blanc, and of course, your own band? What is the main purpose? Are all these bands friends?**

The primary motivation of *F.D.F* is to structure a scene of bands more or less politicized, but all of a good standard. It is initially a compilation that is released on vinyl via Darker Than Black records, the goal is to promote our rising French scene. For now, the *Flammes de France* are similar to what the *The Night and the Fog* compilations were for the Pagan Front, but only composed of bands of the hexagon [**France - Ed**]. An interesting idea would be once again to get away from the BM label which is mixed with "BM for everyone" which we do not like. One day, in a few years we will classify *F.D.F* by listing our bands and associating them with a certain era, just as we now classify some bands of the old French wave by quoting just **Les Légions Noires**. We are generally all friends or we know each other a bit by dint of being at events and concerts. However, I do not bring any old project or band in... We are creating a circle in the same French scene and I think that, for several years, this kind of initiative has been lacking... We are already discussing a second compilation [*Flammes de France Opus II* was announced in February 2018 - Ed].

**Very quickly, the subject "Islam" arrived on the doorstep, the circumstances oblige it. Already, one can ask the question, "Anti Islamist Proselytism": it's a little nice as title, right? More seriously, and basically, how do you see the problem of Islam?**

Nice in what way? I can understand someone releasing a title like "Anti Christianity" but to release a title such as *Anti Islamist Proselytism*, it is necessary to understand that at the present time people are being cut apart by these bloodthirsty creatures for saying not even a percentage of what I could vomit forth in my lyrics, not least for naming something "Anti Islam". *A/I/P* by **Malsaint** is a title that has disturbed many, through its simplicity, its direct appearance, and I think it was even highlighted by some individual enemies in the desert countries. For example, my colleague from **Hass Weg Productions** (with whom I co-produced this album) told me that since its release, the statistics and numbers of



views on its online shop site have clearly increased from countries like Saudi Arabia and other shitholes. The title was heard, it undoubtedly disturbed people where it was needed and in a way, so much the better! I see Islam as an old book, made so old and flaky by dirty hands that even by opening it, it stinks, and pours out its venom like a growing plague. The Muslim sticks to a primitive and barbaric state of mind incompatible with the current modern and evolved world, incompatible with the Western society on which the Muslim ruminates, he wants to destroy it, as it is so written in black and white in the Koran. That percentage of Europeans who still claim to see only a problematic minority, and a problematic majority [i.e. all Muslims - Ed] are also in such a naïve state of mind that they ultimately lead us to believe that finally, yesterday and today, the Europeans are divided in two categories: the naive sucker and the fighter of the true "resistance" (without playing with words!). A resistance that will occur naturally over time, through the simple instinct for the land to survive; I think unfortunately that there simply have not been enough errors / horrors for a population like ours, in France, to fully understand the situation. People need to experience shit to understand things, that's just how it is... Islam is for me a label, a pseudo-fight of a short duration in our history while we wait for the inevitable racial war in Europe, not just a religious war. This is not directly the problem of Islam but its approach through proselytism by which it advances; to go further, for me, it is not radical Islam that is the most disturbing aspect (which is counted in thousands of deaths, the repression of society and the suicidal thirst for 72 imaginary vaginas), as they, finally, give us something to target for a while. The most dangerous aspect, in terms of the general population, is also the most numerous (counting in millions); it is the all-purpose Muslim who seeks to perpetually demonize the will of his own culture in the eyes of the blind White globalist, who on the other hand (naive sucker), finds himself with a Kalashnikov being pointed at his back without knowing it. Because all these little manoeuvres prompted by the nice Muslim allows radical Islam to advance, completely supported and armed financially by the Jewish political elite, who are the source of all this problem in a global sense, and one finds oneself eventually living in cities and countries which have been completely transformed by them over time. In Europe, Islam is a real problem, on several levels; this they have proven to me, although perhaps not thoroughly enough for others. Now, more than ever, the White Race must have the right to react.

**If we stick to the law of strength, do those French people who let themselves die out slowly (not to mention those who participate actively) deserve to disappear?**

A good part of the population deserves it, to be fucked and caught in its own trap, but on the other hand it is not necessary to forget another part which has thoughts about what is being said but who are blocked by society. I will not use the term "people", which bands the two types of French into one whole. In any case, as you say, those who actively participate in the problems, I put them in the same basket as those whom I would like to see disappear for good. So yes, they deserve to die, but, in any case, they will kill themselves in their mission. It's a question of time, they will reap the crops of their impossible world.

**More broadly, even if it means thinking a little "counter" to the question, is it really Islam that is the problem? Is not it more complex than that?**

It is more difficult to analyze at first sight than with hindsight. I have eventually come think that Islam, disturbing as it is right now, is not the source of the problem; that source is



what seeks to hide indirectly behind Islam. Conscious of his threat to others, the Jews in power use Islam as a means to fashion an enemy out of the ethnic European. Global hatred rises towards a single enemy, not two, while he (the Jew), victimized by his passivity and always putting forward "his darkest hours of history" [i.e. the "Holocaust" - Ed] gains glory from falsehoods, advances to great riches and the conquest of our spirits; the decades follow one another. At present, we should put these two types of people [Jews and Muslims - Ed] in the same pit, they will bring only harm to Europe. It was the case yesterday, and it will be much worse tomorrow.

**What is your opinion of the survivalist-style prediction of civilizational collapse in the more-or-less near future (the most famous examples are now Varg Vikernes, who is now a Youtube star, and the inevitable Piero San Giorgio from Switzerland who writes frequently about this subject)?**

It is not a subject one which I dwell, although I totally respect the approach and choice. I look from time to time at the videos by Vikernes on the subject but personally, with the life that I lead, moving a lot, I do not have a life which is stable enough to settle in and base such a lifestyle around. But why not, I'll do it one day because I believe in their statements about society and predictions for the near future, they're right, so why not... It's not too fashionable I think, it's still a minority which are interested in the subject, actually people are still comfortable and in a world of overconsumption that is still functioning, it's not easy to get away. Maybe if things heated up, more and more frightful chaos and a lack of food distribution, it would shift. For now, I'm not in this momentum yet, I like going to the restaurant, stuffing myself, shopping, etc. It's quicker, and saves me time to do other things. I do not really want to spend time in a kitchen garden. No kidding, if one day I have a family and a stability it would surely change for me too, I will leave everything in this way I think, but...

**Nazism is a bit like the last transgression in Black Metal. No one is shocked by Satanism, nihilism, bloody suicides, etc. By contrast, NSBM is still scary, and disturbs. We see it recently with the various cancellations of Peste Noire concerts. Finally, this witch hunt, isn't it a good thing for BM?**



At the moment, the controversies of good BM ultimately make for free publicity for the bands, it might even be worth taking the time to thank Antifa at this point; after all they take the time to make pretty amateur sites and make people want to listen to our bands that allow them to write so much. Yes of course, this is good news for BM because it brings back some of the raw ideas of Black Metal that we wanted: to disturb. What is annoying is that we end up with the best bands having trouble performing live... But personally, I think it's an inconvenience that creates something better, it forces organizers to make more clandestine events, it causes more intimate environments and I prefer that a hundred times over. NS symbols and imagery are far from recent in the genre, the most cult works and bands have something in common with it in a certain way, and if we go back in time we realize that the swastika sticks to BM from the very beginning more or less. Some examples of the top of our head: a Kriegsmarine flag was aloft **Mayhem's** early studio, **Darkthrone** used the word Aryan (Norsk "Arisk" Black Metal) in the back of *Transilvanian Hunger*, the most cult bands in Poland were NS (**Temple of Fullmoon**), here in France the scene of Toulon touched our spirits, in Germany it is impossible not to mention **Absurd**; **Burzum** and the cover of *Daudi Balds*, etc. These few examples are 90's. [Read the very good book *As Wolves Among Sheep* for more details. - Ed] The desire to associate this musical movement with a White identity and make people understand for which Race BM is intended is not a recent thing.

**Famine sometimes complains about not being taken seriously enough. One can understand it, because some bands use the Nazi symbols for pure provocation. Conversely, some do it with real conviction. Between these two extremes, the pure disembodied provocation, and the total allegiance to the Third Reich, at which level do you position yourself?**

Never in the idea of provocation, for me it's something normal, since my early childhood I bathed seeing swastikas (with my grandfather collected badges and artefacts of the genre). BM brings back what we have in our guts, looks like what we have inside us, what we think. Regarding the question, I would say rather that I place myself in a form of simple nostalgia, if we speak of the Third Reich, rather than an aptitude and a doctrine with which I use to give me advice and dress in my current life. A nostalgia in being aware that if I had lived at that time, I would surely have been in this party, I would have served and would have been fighting. I would have been a very different person on certain points, cleaner. Today, I realize that I am on the one hand the result of a modern generation, not well in this lost society, I drink a lot and direct my life in a Rock'n'Roll sense to forget a reality that takes over, some assume. But we still have trouble believing in a hope of renewal now, when the feeling of "alone against all" persists, so we conduct our lives as our demons wish and in the meanwhile the devil laughs with us! NSBM, for me, is the ultimate form and identity of BM in its proudly racist source, it represents a musical black art of pure filth made by rabid individuals bathing in the waters of a superior civilization. It is also the hatred of several Europeans of different languages / customs but in the same situation, it is also the beauty and strength that can resurface from a dark music made only by Aryans.

**How would you respond to those who think that NS ideology is incompatible with French nationalism? After all, it's an ideology that belongs to the past, and history never repeats itself.**

Incompatible with a certain Nationalism surely, at present there are several Nationalisms, each varying to several

degrees. I already had some contradictions in the evening with Nationalist friends who were not NS. Regarding racism and racialism for example, but also in terms of a coming "Final Solution", the two camps do not desire the same. To put it simply, we often hear of the Nationalist who thinks that we should send the invading populations back home, whereas the NS will say it would be better to kill them straightaway. Which is certainly more feasible, because to send back millions of people, economically, it is a titanic effort just thinking about it, that would provoke civil wars immediately, against an unarmed White population, and even if they are sent back home by force, they will mobilize, more numerous and stronger, to return with a vengeance after a while. To answer your question, yes ideology is part of an era, but if we still talk about it today, many could be satisfied. Something rises as time goes by, it feels, I feel it is not impossible to reassess the way in society has power. Today, even more than at that time, we deserve a change... Our situation so far is more than critical in this dictatorship of Left/Right, we will soon skirt the impossible dream if the world continues to be blinded.

**Sang & Sol Productions is your label, or do you know the guys who run it? It's strange that a French label starts by bringing out two foreign bands, with a strong ideology. Why do you think this happened?**

No it's not mine, I sometimes distribute merch and products under the name "Totalitarian Distribution". Sang & Sol Productions is an underground label that is developing well, it puts out good LP releases. Even if the name of this one is in French, the message transmitted "blut und boden" is easily understandable and adhered to by other nationalities. I do not really see where is the problem since it specializes in NSBM releases, it is only a name [In French - Ed]. I do not think the label's motivation is to stop at a French scene, contrary to the idea of "Flammes De France"!

**You are part of Aktion Totenkopf, a BM project shared with HGH of Elitism. The projects are closer, musically speaking, than the latest by Malsaint. What is your involvement in this project?**

I play guitar and sing, but we share these roles, it's really a duo project. It allows me to make titles in a more old-school and raw NSBM lineage that I cannot do anymore or return to with **Malsaint**. The recording sessions are rather rare because they are in Toulon and I do not live at close by, so the releases will still be rare but nevertheless we manage to move forward with time... To unveil some news, we intend to release a compilation of titles recorded since 2013 on CD format in 2017.

**What can we expect from Malsaint in the future? Is there a new album in the works?**

No album planned at the moment, surely there will be in the future but I prefer to let the last releases ripen for some time. **Malsaint** will participate with a song in the second compilation of F.D.F just like **Aktion Totenkopf**. But the opus that soon marks this break in production is the split currently being recorded at the moment which is **Der Stürmer / Malsaint / Blutkult**. (A vinyl release is coming out at Sang & Sol Productions soon).

**Thank you! We leave you the last word.**

A pleasure to answer questions in spite of my hand being broken in two, it is a Victorious salute in a splint that I send to those who support our scene, I will strike less strong the next time...



**B**ORN FROM THE ASHES OF HASSERBEN, CATERVA RUNA HAS INFLUENCED THE MOST ELEVATED SPIRITS WITH THEIR OFFERING *EUROPA NOSTRA*, A DEBUT ALBUM THAT SOME MAY DARE TO RANK AMONG THE 'UNDISCOVERED CLASSICS' OF OUR TIME. A DEBUT CAPABLE OF PERFECTION, SOME MIGHT SAY, AND IT IS THE ELEMENT OF SPONTANEITY THAT GIVES IT SUCH A SPECIAL AURA, PROVIDING THE FEELING OF BEING WITNESS TO THE REBIRTH OF A NOT-SO-DISTANT PAST WHEN FRENCH BLACK METAL KNEW HOW TO BE PROUD AND COMMITTED, WITHOUT FEAR OF REPRISAL. SUFFICE TO SAY THAT THE BAND DESERVES ITS PLACE IN THESE PAGES, AWAITING THE DEVOTED FOLLOWING THAT IT SO DESERVES.

**Greetings! We were impressed by your first album in 2015. It was very much of the Toulon/Finnish scenes, and we like that mix a lot! Was homage the aim? What were your influences? With the benefit of hindsight, what do you think of the end result?**

**Dagon:** Ave!

First of all, thank you for your interest in *Caterva Runa*. Indeed, we are quite influenced by the scene of southern France in the 90s and early 2000s (*Seigneur Voland*, *Blessed In Sin*, etc.), and this is felt when listening to our music. It's a rich period in terms of bands, projects and themes in the history of French BM, and I think this period has also greatly influenced the current Finnish scene, hence the similarities in sound between that scene and certain current French BM bands such as ours. Regarding our album, *Europa Nostra*, with hindsight, I'm rather happy with the structure of the songs as well as the lyrics, but the quality of production remains mediocre, because at the time I recorded in a "garage" with limited resources, and that comes across in the sound. If it were to do it again, I would have recorded elsewhere. But well, the one who never makes mistakes is the one who does nothing in their life...

**The core of the band comes from Hasserben if we're not mistaken, even if other members of the scene have lent a hand (we're thinking for example of Balkor from Mourning Forest). Why make a new project in this case? Does it come from the desire to start a new chapter and tackle other themes?**

That's exactly it. Since 2010, I started to get more and more involved politically. As a result, during the last *Hasserben* concert at the end of 2011 at the *Sinister Howling* fest in Germany, I already had a new BM project in mind; the same musical style, but addressing much more radical topics. Also, the thought of continuing the so-called "classical BM" style didn't really speak to me anymore, and as I had disagreements with the bassist of *Hasserben*, the other key member of the band, I decided to dissolve this band to devote myself to my new project. Some of the *Hasserben* members followed me, others did not.

**You will quickly be categorized as NSBM for a lot of reasons (Darker Than Black, issues of identity, etc.), and your place in this zine will not help! However, there are no Nazi symbols associated with your project, it's the identity of Europe which counts above all, and you show no nostalgia for this regime, or the ideologies it conveyed (Aryanism, anti-Semitism, etc.). Are we wrong?**

NSBM is a nickname, a movement that brings together



**"NSBM MUST REMAIN RADICAL, MARGINAL AND MARGINALIZED, SECRET OR EVEN PROHIBITED, LIKE THE RAC SCENE, IN ORDER TO PRESERVE ALL ITS AUTHENTICITY."**

**DAGON**

many things today... Between bands who claim association with it, whether they deserve to or not, and the bands who are placed in this box against their will by Antifa, it becomes a bit of a circus... There are actually very few bands who truly agree with the NSBM moniker, because it has to be BM, musically speaking, with texts that deal explicitly with National Socialism, Nationalism and populism. Bands who decorate their artwork with swastikas, black suns and other runes, but who speak only of pagan rites and a return to nature, are not at all NSBM. Most of the time, what is meant by NSBM are bands who evoke artistic themes (paganism, Aryanism, etc.), and whose members are politically involved or, at least, express certain political ideas. As far as we are concerned, we have sought to espouse our radical ideas in a subtler way. For example, we do not speak clearly of anti-Semitism, but when we say, "Pilled, raped, stained, our land is taken away from us, By those same years ago, who crawled like cockroaches at our feet. By their ruses and their plots, for one purpose only: to make us suffer. But what has become of Europe? Will we let ourselves be invaded?",





well, it's easy for the insider to guess who we're referring to. Of course, it may be that later, in future productions, we will have to be more explicit, it is of course a possibility. But, well, for the time being, we have obviously already largely overstepped the limits set by well-meaning people who think they can dictate their law. And that's good, that's our goal.

**Regarding your vision of Europe, can you tell us more about that? It seems important to us because, in the current reality, it is the central issue. In defending "Europe", what exactly are seeking to defend?**

We defend a Europe of peoples, nations and race. For us, European identity is bio-cultural, meaning that race and culture interact constantly and depend on each other. Europe is the continent of the White peoples, and that must remain so. It's a story, a culture, a heritage, and our role, through our music, is to defend that because we believe that this state of affairs is in grave danger. There is a flagrant attempt occurring to make us forget our roots, change our way of life and sell off what we have built. And that is something we will never accept.

**We suppose that the "Europe of Brussels" is not your "Europe". What does the current European Union policy say to you? The virtual absence of criteria of identity, of common identity, of "us", must seem absurd to you, but we let you develop on this subject.**

Precisely, this "Europe of Brussels" is nothing but a program that helps to promote the disappearance of that which creates our identity. And in the end, it aims towards the disappearance of the Europeans, and therefore of the White man. We are hostages of the world's leading Jewish banks that orchestrate our so-called debt; our borders are wide open; the aliens are disembarking from Africa and the Middle East without any desire for integration; miscegenation is constantly promoted and encouraged; we are completely energy dependent [i.e. on foreign oil - Ed]; our agriculture is crushed. In short, the list is indeed long, and all this occurs with the complicity of the media and the support of our "leaders", who are in fact the valets of the current internationalist system. This system to which they gave the name of "globalization"... We call it Zionism. And the ultimate goal of the Zionist is the disappearance of his legitimate and ancestral enemy, the white man.

**You use a number of pagan references, which is not surprising. For you, Europe consists of "30,000 years of identity", as the late Dominique Venner said [French historian and former activist, well known in French far-right movements - Ed], or do you disagree on this?**

With the disappearance of Dominique Venner, we lost a great French activist, writer, historian, thinker and philosopher. It is hard for me, even today, to understand his desperate gesture, so keen was he on fighting and defending his ideas. So yes, of course we adhere to his thought, honor his memory, and recommend his books. Without giving offence, Europe is 30,000 years of radiant identity that shines around the world.

**How does one deal with the Islamic invasion that is reaching new heights in the France? When one realizes that this takes place both from outside but also more insidiously within, because of births rates of non-European origin, is not the fight already lost in advance?**

In Western Europe, and therefore in France, this invasion is well thought out, programmed and decided. First, there is a recurring phrase that is often heard (and most often from the mouths of Leftists), which is "We brought all these Arabs and blacks from our colonies to rebuild the country after the Second World War because the French [it is implied] were too lazy for this task and did not want to get back to work." Totally wrong. On the one hand, the French were just beginning to recover from those terrible years of war, with their consequent losses and reduction of morale to zero, and then the governments in office did not hesitate to bring in masses of cheap labor, which is easily exploitable, which they have chosen to force into French society. Why did not they bring in those workers and send them back home after the work was done? Because, from this period, everything was already planned. Secondly, in the wake of this, replacing the "right to the land". A catastrophic measure destined to create "new French", with the aim of gradually replacing the native French; and this is inevitable, since these aliens reproduce faster and in greater numbers than the Whites, because it is ingrained in their cultures and genes. And of course, the last generations are not integrated at all, they hate the native France and the Whites, and reclaim their origins, now with the sword of *jihad*. When one adds to this the cases of miscegenation and Leftist ethno-masochism, the picture is complete. We are heading straight for a situation perfectly described in the novel *Guérilla* by Laurent Obertone [A French writer with several bestsellers to his credit - Ed].

**The old French people give the impression of letting themselves die out, caught between cowardice and perpetual self-flogging. Does this civilization really deserve to be saved? If a war between Christians and Muslims took place, should we choose sides? What place is there for Jews in all of this?**

If we fight this fight, it's good because we think that our civilization deserves to be saved. If a war is to take place, we can be sure that every Muslim will quickly choose his side, since Muslims are, unlike us, ultra-communitarians. The place of the Jews in all this? Well, it's easy to guess! They are either in the government, or rich bankers or industrialists; they do not mix with the non-Jews (the "goys"), and instead pull the strings on the international geopolitical plan. They are the ones who have everything to gain by seeing the native French people kill themselves off via the Muslim aliens, whose number is growing constantly in our country. We must therefore naturally deduce that they are responsible for our situation. In any case, it must be understood that even a victory of the Front National, being pro-faggot and pro-Jewish (and in which I do not believe any more),



would not solve our problems. It is necessary first of all to dismantle Brussels' Europe, and then to reinforce White communitarianism, or even to set up pro-White lobbying, in all areas, in order to get rid ourselves of the Zionist yoke, and start the remigration of millions of Muslims and other non-Whites in Europe, who have nothing to do here.

**In your logo, the symbol of Franche-Comté is present. You remain attached to your homeland/region, what does it represent for you? How would you describe Franche-Comté to someone who has never been there?**

Regionalists, Nationalists, Europeanists. Our land, our roots, our people, our future. We live in a beautiful region, on the borders of Switzerland and Germany, hilly, mountainous, dotted with lakes and rivers. A region steeped in history, even before the Gallic Wars. A region that has its own traditions, a rich heritage, a certain art of living and a strong character (illustrated by the motto "Comtois, give yourselves up! By God, never!"). [This refers to either an episode in either 1479 when the troops of Louix XI looted the city of Dole, or 1636 when the prince of Condé besieged the same city. The alleged motto is used to demonstrate the pugnacious spirit of the Comtois people in response to attackers - Ed] All of this influences us in the creation of our music. In the same way that bitumen and the strains of HLM [A French rap "crew" - Ed] influence our own dear rappers 9-3... More seriously, I invite all Francophiles who do not know our beautiful region to come and discover it for themselves.

**There is a strongly epic atmosphere on your album, such as on the fierce track "Empiricide"; what fuels these warrior feelings?**

In this case, the song tells of the end of a pure and proud empire, as seen by its leader, in a final epic battle. This is in line with the theme of the CD: a desire to awaken or even exacerbate the feelings of a revolt against the modern world in the listener. And since we think that we do not create these feelings with pacifist ideas, we prefer to evoke war and destruction.

**The melody of the song "Les Chacals" ["The Jackals"] is well known to fans of Absurd ["Des Wotans schwarzer Haufen" from *Grimmige Volksmusik*], and is itself a reworking of a traditional song, by the way, from the Algerian War. What is this reference for you? What do you think about Absurd, and the so-called "NSBM" scene in general?**

For us, this song is a warning to our enemies, to make them understand that their days are numbered, that the supremacy will change sides, that a new order will be established and our people will take back their destiny in their hands. Regarding Absurd, it's a big source of inspiration for us, and personally one of my favorite bands, whom for which I have a lot of respect. This is due to all the work created by the band, the image the band conveys and also its history. Now, what about the NSBM scene in general? We must ensure that this scene remains underground, and not seek to rise into the mainstream, especially not for profit, which would only serve to ridicule us and our cause... I'm thinking especially of a few bands who, these days, tend to want to weave between these two scenes, and I think that sooner or later they will have to make a choice. Those that want our blood made us as we are. And they do not compromise with us. I think that NSBM must remain radical, marginal and marginalized, secret or even prohibited, like the RAC scene, in order to preserve all its authenticity. In this perspective, I try in my own humble way to develop our scene in France, including the organization of quality events, choosing honor over affluence, because I think that once in a while we must

know how to take risks in order to make things happen [He is the organizer of the "Night of Honour" gathering in France, with bands like Der Stürmer, Dark Fury, Blessed in Sin, Baise Ma Hache, etc. - Ed]. In addition, for having already experienced the thunderbolts of Left-wing-internet-warriors in the past, I am thoroughly inoculated against their methods.

**The Finnish influence is also felt a lot. The first riff of "Aux Armes" is one typical of Satanic Warmaster for example. What do you think of this scene, and how much does it influence you?**

We are indeed fans of the big Finnish scene, such as Satanic Warmaster, Goatmoon or Horna, but as I said above, this scene was itself largely inspired by the French scene of the early 2000s. It is clear that the Finnish scene is rich in terms of excellent bands and concerts with highly enticing posters. Too bad it's so far away!

**"LVF" is a song referring to the Legion of French Volunteers under occupied France. Here we have our reference to the Nazi regime! Ah-ha! You have been revealed! More seriously, why this reference?**

It was simply a matter of honoring those brave Frenchmen engaged at the time, in the most violent way, in an ideological struggle that is ours also today.

**Singing in French is clearly a plus for us, as it surely is for you, but wouldn't English have allowed the album to reach more people? How have the reviews been for this album, by the way?**

I like English as it makes me understood by foreigners during a discussion, but it remains above all for me the language of globalization, and anyway I find French more suitable to convey our message to our own countrymen. Besides, our texts are easy to translate, just take the time to do it... I've had good feedback on the album, copies of which were distributed fairly quickly. Apart from one or two rabidly anti-NSBM on the internet, the journalists who are specialized in this radical genre have been quite honest and interested, and anticipating further music in the future. This is good for us and it keeps us motivated.

**You've had the time to scrutinize the current scene, particularly to find rare gems in this unbroken stream of mediocrity? Which have been your recent discoveries in the genre?**

A few outings that have touched us lately, (in no particular order): M818th / *Nezhegol Wotanjugend*, Goatmoon *Voitto tai Valhalla*, the last Kroda, *Autarcie Retour en Crasse*, Baise ma Hache *Bréviaire du Chaos*, Malsaint *Anti Islamic Proselytism*.

**Hasserben has played some concerts, I believe. So, is anything planned with Caterva Runa in this aspect? Or are we to expect a new album?**

The idea of playing live in the future is currently under review; at least, I would not mind doing it because I really like this experience. And concerning a new album, we are currently working on an upcoming production which is outrageously radical and subversive.

**We'll stop here, thank you for your answers! We leave the last word to you.**

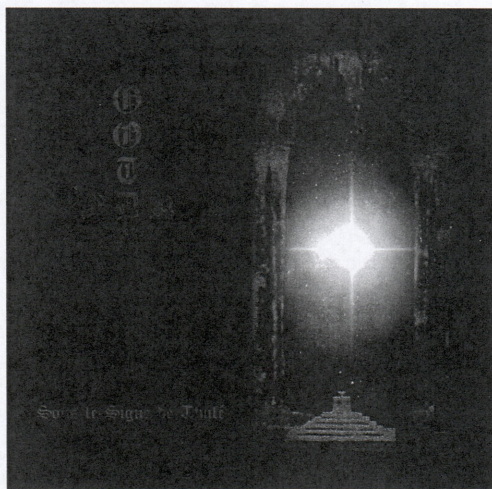
Thank you, thanks to those who support us, and long live victory!

NOVEMBER, 2016



# ORDER OF THE DEATH'S HEAD

**A**CTIVE ONLY FOR A FEW YEARS, ORDER OF THE DEATH'S HEAD IS ALREADY RESPONSIBLE FOR FOUR ALBUMS, AND THIS PRODUCTIVITY DOES NOT IN ANY WAY AFFECT THE QUALITY OF THE MUSIC PRODUCED. IN ITS OWN WAY, EACH NEW ALBUM BRINGS ITS OWN PILLAR TO THE OCCULT EDIFICE THAT THE BAND IS CONSTRUCTING, AND CONTRIBUTES TO ITS GROWING REPUTATION IN THE ALL THE RIGHT CIRCLES. AS YOU CAN READ IN THIS INTERVIEW, OOTDH IS A MASTER OF ITS SUBJECT, AND THE BACKGROUND IS JUST AS IMPORTANT AS THE METHOD. A MOST HONORABLE APPROACH, TO WHICH WE LEND OUR FULL SUPPORT.



Thank you for accepting our interview request! Before talking about Order of the Death's Head, let's talk about what preceded it. If we're not talking crap, one of your first projects was called Warfire, a Black / Death band, whose creation dates back to 2001, is that right? Why did it stop? How was the scene at the time?

J.: Yes, that's right. Warfire was created in March 2001 to be exact, but in reality we never split. Since 2012, a mini-album in K7 has been released on the late SSP label (Satanic Skinhead Propaganda), then a late 2014 album called *Heralds of Eternal Order*, released on Iron Bonehead, which remains our most extreme production, far beyond the usual standards of Black / Death or classic "War Metal". The project is still active, although we are currently taking a break...

The scene at the time was in a transition / mutation: between a bygone era (the 90s with its mythical albums) and a new beginning with a very different aesthetic, ideology and sound...

I think the plethora of music projects on the Black Metal

scene (everyone wanted to do it, it was rebellious, "evil"... ) was a disaster. The trend of the home-studio, too, although some used them well, but overall it was a disaster... And it always is! Again, unlike in previous decades, quantity has taken precedence over quality. And that's where we are now...

**Regarding Order of the Death's Head, who is the primary composer? Is there a leader? Do you have a particular way of composing?**

For OOTDH, I compose everything from A to Z: concept, lyrics and music. Then we all work in rehearsal but I leave a lot of room for interpretation to other musicians, especially concerning the bass (I think that's heard particularly on the last two albums). We have been a trio since the beginning but recently we have separated from our drummer and we are still in duo form; a session drummer will be hired for future recordings.

I do not care if there is a leader or not, alchemy works and we have the same goal, it's all that matters to me. Playing at being starlets is of no interest, and OOTDH was not created for that.

**In your case, it is difficult to be more explicit in terms of your political leanings: in addition to your name, your first demo is called *Antisemite*, your first album *Hakenkreuz*, etc. The advantage is that we know what to expect, but is there no desire to convert those masses who are so far unconvinced?**

I have often been asked this question in recent years, with some objecting that if we were not so extreme ideologically speaking, we could be signed on a big label or do festivals, tours, etc.

And to that, I invariably answer the same thing: I couldn't give a fuck! Unlike many mourners (and there are many recent examples...), I will not change my ideal and I will not sanitize the content to please or flirt with a fence-sitting audience...

This band is a real entity; there is soul behind it. Besides, I know that people outside of NSBM are also interested in us, thanks to the concept and the music, and all that it releases. This is for me the best compliment. Creating an ideologically strong project with high quality music is the best way to convince people.



Aside from that, as for the others, I do not care at all. They need only go elsewhere and listen to another style of music, one closer to their own mediocrity.

We know that most Nazi symbols (all?) have pre-Christian roots (the swastika is a universal symbol dating back to the Neolithic, the Nazi salute comes from the Roman salute, which comes from the cult of Mithra, etc.). In fact, confusion reigns and the famous "lumping together" is easy to do as soon as one of these symbols appears. What, in your opinion, was the objective of the Third Reich in appropriating such ancient symbols? For you, what are they referring to?

We must see the Third Reich both with its social face and its occult face (in the noble and hermetic sense of the word). As Himmler said and wrote, National Socialism (including an occult base: Hitlerism) was a religion, with, as the Germans say, a definite and total "*Weltanschauung*". There was, of course, a desire to return to the real sources of Hyperborea, both physically and mentally.

To paraphrase the Führer himself, I think that all those who see National Socialism as merely a political ideology, in the plebeian sense of the term, have understood absolutely nothing. There was behind all this a multi-millenary energy that only needed to spring up again.

There was this immortal desire to restore order, morally and spiritually, and to destroy what does not deserve to live... In short, to put things back in their place, and finally be in tune with the Truth and the laws that govern the visible and invisible Universe.

The Third Reich is the resurgence of this immortal will of Indo-European, or rather Hyperborean, power. And it will come back again and again, cyclically, until the complete annihilation of this rotten world has been achieved...

Musically speaking, even if we detect a big Darkthrone influence, we cannot say that you are close to a particular scene. Already, your riffs are not so expressive as others in BM, but they have a massive formation, suffocating, cavernous, sometimes occult and there is an especially "raw" essence in your music that gives it a certain identity. It may sound "basic" at first listen, but perseverance ends up paying off, a bit like with the first *Clandestine Blaze* album, I would say. All this leads us to ask a banal question: what are your musical influences? Yes, *Darkthrone* is THE biggest Black Metal band. No doubt for me. Despite the visible influences on our first productions, I never wanted to stick to a particular scene. But the Norwegian scene of the 90's is by far the best, there is no picture!

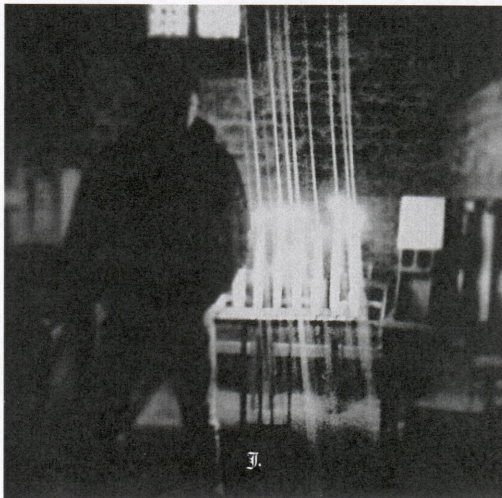
Personally, I listen to a lot of different styles (Black, Death, Thrash, Heavy... but also Folk, Industrial, Ambient, etc.). I do not limit myself to one style as many do. And I think that is reflected in our sound and moods...

I enjoy playing some *Joy Division* or *Pornography for the Cure* as much as a good old *Maiden* or *Enslaved*. *Ride the Lightning*, *Appetite for Destruction* or *In Trance* are some of my favorite LP's of all styles. And I'm not even talking about *Slayer*, which is for me the best band on the planet. Like *Maiden*, what they released in the '80s is just unimaginable compared to the dung of the current Black Metal scene and the trendy bands of the moment, even in the underground...

*Pogrom Ritual* is for us emblematic of this approach. As Primitive and linear as possible, monotonous confusing vocals, in short, a regressive back-looking and jaded Black Metal, while a few listens are required to reveal the full essence. This may be your most successful release. What was your state of mind during the composing of

"THE GOAL WOULD BE TO EXPLORE THE SECRETS OF AN ULTIMATE AND TOTAL IDEOLOGY / PHILOSOPHY / RELIGION. TO PUT EVERYTHING IN THE MUSIC AND THUS CONTRIBUTE TO ITS ETERNITY."

J.



this album?

*Pogrom Ritual* was composed very quickly, a bit like *Hakenkreuz*. The goal was to produce a nostalgic album, cold, raw and occult.

It is linear but not simplistic, it has a black and brutal side. Anyway, all our albums require several plays to appreciate all their essence, depth...

Is this our most successful release? Everyone has their opinion on the subject. All of our recordings have their specific qualities, everything depends on what the listener is looking for. Some are stuck on our *Antisémite* demo (of which I am extremely proud) and others appreciate the permanent evolution of our albums, keeping in mind that it remains pure Black Metal, but enriched with various influences and sometimes very personal elements.

Was the split with *Elitism* an opportunity to put the demo out on CD? Or was it a desire to create a fellowship? Under what conditions did the collaboration take place?

Both. Indeed, after the excellent feedback we had, we received several offers to release the demo on CD. I had also been in touch for some time with *HIGH of Elitism* / Honour and Hate. And the idea came to us quickly to make a split CD, certainly quite limited in terms of the number of copies, but having a greater symbolism, representing a sincere ideological union. Suffice to say that it sold-out very quickly, and there will soon be a final reissue of this split in vinyl format.

I am not a big fan of splits as a rule but in this case, everything was done naturally and without any mercenary intent, as is too often the case...

*Soldat Inconnu* is a little different, it sounds older than your other outings, slower and the eerie passages are reminiscent of *Beherit* or *Archgoat*. Was that what you





wanted? What did you want to achieve with this album? On a more negative note, the printing of the booklet is completely blurred and the lyrics are illegible. Darker Than Black is far from being an amateur... What happened?

Yes, *Soldat Inconnu* was a real break, a purposeful album. By taking the opposite style of *Pogrom Ritual*, its predecessor. I find it more suffocating and overwhelming, a massive monument and with more elaborate bass parts. The introduction of evocative "Doom" passages certainly has a lot to do with it, but also having written this album entirely in French greatly reinforces its identity.

Regarding the reference to *Beherit* or *Archgoat*, if that is the case, it is completely by accident, these bands are not part of my influences (although occasionally I don't despise them).

For the booklet, there had been a first beta factory version that Hendrik had sent me and I had refused; we did it again and everything was back in order, so I do not know how you got this version... Since it has not been sold. [The CD was simply ordered from DTB - Ed]

Your very latest, *Sous le Signe de Thulé*, is certainly your most occult release to date. The many Doomy elements, if they can be put that way, really reinforces this "Black Mass" aspect, which is once again reminiscent of *Beherit*. What was your approach this time? Can you explain the album?

Yes, *Sous le Signe de Thulé* is our most occult album so far, it's very complex and, for me, the most accomplished. We had to go even further than with *Soldat Inconnu* to reinforce the moods, hence the introduction of keyboards and samples inside the compositions themselves.

The recording spanned about 14 months, which was a first for us, as we were pretty used to recording in a very short time.

We wanted to get a very organic sound, rendering the most "live" sound possible and of course without "triggered" [Drums - Ed] or any cheating of this kind. As always, the guitar lines are recorded in one go. I have always wanted to have the most honest recording possible, far away from trends and easy-listening.

The lyrics are very important and integrate perfectly with the music, some will see many winks and nudges that are more or less identifiable.

But I prefer to let the listener take in the content, and those who deserve to will understand where we take them...

Since 2012, you have been putting out releases quite regularly; you don't seem to lack inspiration. Do you have a long-term plan with this project? An ultimate goal to reach?

To be honest, I was not even sure to do a follow-up after the demo. Then, I developed the basic concept to go much further than just another NSBM band... The goal would be to explore the secrets of an ultimate and total ideology / philosophy / religion. To put everything in the music and thus contribute to its eternity.

Let's get down to brass tacks now, and we're not going to be indirect. Jewish power is becoming more and more visible every day, be it institutional (CRIF, AIPAC, B'nai B'rith, etc.) or not (some subjects are simply forbidden). We saw this recently with the "Poisson affair", where this Republican primary candidate dared to talk about a "Zionist lobby"! Scandal, anti-Semitism, all the usual trimmings. This situation, which is assuming an unprecedented scale, does it maintain your radicalism? More concretely, what led you, with Order of the Death's Head, to address these topics and have these ideas?

Living in this society not only maintains our ideas, but above all gives us more and more reasons each day! How can one not be disgusted by this show? This decadence, filthy... disgusting.

But to be really honest, the fault is in ourselves. Of course, democracy is a sack of shit (the quantity taking precedence over quality...); yes, there is a thousand-year-old conspiracy against the goyim, and more particularly against the White race... All this is easily verifiable if one has any intellectual honesty, but here, the root of the problem is the following : who allowed these parasites to flourish and dominate us to such a degree? Whose fault is it? The answer is obvious: the people, the mass, the average Frenchman, the "I am Charlie" [Referring to the show of "solidarity" after the Charlie Hebdo massacre - Ed], that idiot that the great Celine described so well in his books.

The poison is in us, all around us. The idiots are the first to moan while they are the primary ones responsible for their aspirations and their behaviour.

The cancer which occupies the higher spheres of Power can only prosper through our weakness, because we are what looks more and more like an "end of race".

In this, *Order of the Death's Head* is the direct expression of our ideas. No more and no less!

I shit on this world! And I intend to show it for a long time...

Are you interested in Nazi mysticism? I'm thinking of Ariosophy, Irminism, the Thule society, etc. Which books and writers have the most influenced you in this area?

Of course! Moreover, this renewal of European mysticism with all these secret societies which existed between the end of the 19th century and the beginning of the 20th century was not due to chance. This fountain common to all the Hyperboreans, who area more or less conscious, woke up to culminate with the arrival of the Führer.

Just as today, this source is not dried up but just dormant, or rather suffocated by the "Zeitgeist". To quote some authors or thinkers: Miguel Serrano, Savitri Devi, Julius Evola (*Revolt against the Modern World* has really changed my school vision of History...), Jörg Lanz von Liebenfels and his *Theozoology*, which is not so extravagant as that, Sebottendorf, Gorsleben, Otto Rahn and his *Lucifer's Court*, and of course the runic works of a Guido von List and all that pertains to the Runelore.

I could name many, but I think that would take a lifetime.

In this regard, what do you think of a figure like Karl Maria Wiligut? Are there doctrines within Nazism that



### attract you more than others?

As I said before, National Socialism is a whole, indivisible. Everything interests me, everything fits perfectly like a puzzle at once esoteric but applicable in reality.

The best example is to evoke a character like Himmler. A man combining all the qualities.

He could be cold, methodical, hard working, sleeping very little, always available, father of family (the "14 words" not being folklore...), and at the same time, creating the *Ahnenerbe*, discussing occultism for hours or organizing, among other things, the mysterious "Hexenkommando", to order secret expeditions to the four corners of the world to discover the most hidden secrets, to preside over secret and strange ceremonies (Wewelsburg Castle was not a hotel or holiday resort), or simply to work towards the reincarnation of the Germanic King Heinrich I, "The Fowler", among many things...

And he was not the only dignitary like that, far from it! In this, he was an ideologically perfect representative of what National Socialism was: a social facet, and an occult and mysterious facet.

Regarding Weisthor (Wiligut), his importance was well established, as he was close to the SS Reichsführer himself, recreating many rituals for the SS.

Together, they also developed the famous "totenkopfring" that we could talk about for hours...

**More simply, are you interested in the "hidden" aspects of our existence (quite literally esotericism), and do you think that not everything is accessible to everyone? Do you think that science, rationality, cannot have an answer for everything?**

As mentioned above, the hidden / occult side of history interests me to the highest degree. To be clearer: without this vision, we can NOT understand History and those who made it.

What with rationality being limited by nature and modern "science" functioning as an inquisition, needless to say, those who are content with it miss everything and will never understand anything. Hermeticism is not accessible to all... And as the saying goes: He who seeks shall find!

So yes, all this is reserved for some who want to go beyond social conventions, human (plebeian) and liberal bourgeois morality.

It is a form of elitism, of spiritual asceticism, which is complicated to follow given the societies in which we live. But the game is worth the effort. What remains is to know on which side one wants to be: to choose a lambda life, hollow, empty of meaning, like a shadow in the darkness (being a "happy idiot") or take the step and realize, sometimes with dread, that the reality is very different to what TV or Fernand Nathan teaches us through national education...

It's a choice.

**A narrative to broaden the question, in a less politically orientated manner: Do you see, in our current technoscientific world, a form of disenchantment? A lack of general commitment?**

Yes, and all this is only the result of what I evoked above: a world without soul, multicultural, mixed... in short, sordid! Scientism [An Evolian Term - Ed] is the sworn enemy of true science. The spiritual re-rooting, returning to tradition (in the Evolian sense) provides the solution of "riding the tiger" and surviving while waiting for better days... and a change of cycle. Because this Iron Age, the famous "Kali Yuga" comes to an end, this is certain.

As for commitment, it is synonymous with courage, at least in a mental sense. Suffice to say that today, those who engage in a clear and authentic way are rare.

Political correctness has destroyed that, and we see it easily



in the musical and more generally artistic world. Money is one of these decomposers. And we had need not ask WHO pulls the strings of this puppet show...

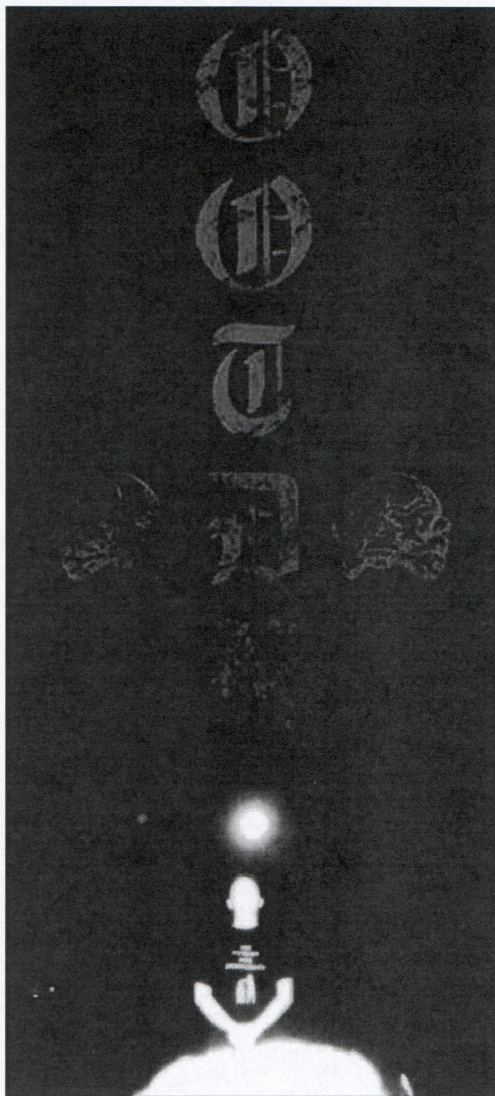
On this subject, Zemmour [A French polemicist journalist - Ed] has hit the headlines lately, because he said something like "The jihadists have courage, that of dying for their ideas". Despite all the objections that can be made to this sentence (we know that the jihadists in the front line are manipulated, drugged, stupid, etc.), is he not right in a sense? Does not the root of the problem lie there, in one being no longer able to fight, and ultimately ready to die for his ideas? The current "disenchantment", this lack of transcendence in our lives, is that not what really kills us, before the jihadists? It's exactly that. I have almost nothing to add to your reasoning. As I said, the fault is in us. Our weakness is their strength. Transcendence has ceased to exist since the advent of post-1789 industrial democracies (to put it simply). Only the Third Reich and some of its allies have tried to reverse this destructive cycle for our civilization, that is the true meaning of the Second World War, and contrary to what we imagine, it still continues today, not through physical weapons but spiritually none the less.

**To make a connection with the previous question, what is your point of view on the terrorist attacks? How do you explain this? Isn't the most serious thing ultimately the reaction, or rather the lack of reaction, by the French people?**

These attacks, more or less remote-controlled, are only the logical consequence of this infamous process, and yet perfectly well-known and easy to understand if we just take the trouble to do so. Just read *The Protocols of Elders of Zion* to know the past / present / future with incredible precision. There will always be fools who object that this is a false document, but I have never seen a "fake" come so perfectly true.

Otherwise, I advise to read or reread *1984* by Orwell, with the explicit suggestion that this is NOT science fiction, but what lies in store for us in the near future. As for the French people, I have nothing but negative things to say about this crappy mass. We need extremism, we must find our instincts, and not deny what we are if we are to end once and for all this ethno-masochism that has been imposed for 70 years.





We are sown with a lukewarm seed, a softness... And in the end this must be renounced.

Let's return to the subject of Black Metal. One of the most admirable scenes for us is that of the Concilium, we are not going to hide. It's French, it's NS, and it has influenced half of the current Finnish scene. What is your opinion on this? Are you close to this scene, or not at all? Needless to say, I really liked the bands in the Toulon scene and I always considered *Seigneur Voland* to be the best French Black Metal band (along with *Blut aus Nord*, especially their first 4 albums).

I respect the spirit of the Concilium, but without wanting to shoot myself in the foot I do not share all their views, mainly on Satanism, but I still have a lot of respect for what they offered to the scene (I still remember listening repeatedly

to the *Tribute to Euronymous* in K7 in the mid-90s, good memories...).

**Sticking to this subject, do you stay in your corner, or do you mix with the NSBM scene? Is it full of clowns, like the Metal scene in general? Are there good people / bands anyway? Who?**

Yes, I'm the type to stay in my corner and I do not intend to change. I correspond and I am friendly with some guys and bands, but very little really.

To say that this scene is populated by clowns and morons is an understatement. Not only for NSBM, but for much of the so-called "extreme" scene and Black Metal in particular. Now, you just need to show up on the stage with a hood on your face and make some pseudo-occult new age references, and bingo! You are knighted by the whole "scene". It's just ridiculous... Paradoxically, the NSBM scene has never been better and has never been more talked about. It's a positive sign somewhere...

In recent years, few bands have caught my attention. My favourite album for 2 or 3 years remains *Sister* by *In Solitude* and many so-called Black Metal bands should take note of that album... I take more pleasure in listening to the good old Heavy Metal bands than all these chromosome-deficient pseudo-rebels pretending to play Black Metal...

The same for concerts, my only good memories or at least those that I have had for a long time are invariably bands of Heavy Metal, Doom, etc.

Otherwise, in more extreme circles, I really liked *Negative Plane*, *The Deathtrip* and *Phosphore Blanc*, a French band who play really excellent "War metal"! And who are not an umpteenth rehash of *Blasphemy*...

**Some people think that Black Metal should have nothing to do with politics, on all sides, considering its antihuman and antisocial nature. Do you understand such rejections?**

Not really. I especially think that those who believe this are big mourners or fools... Moreover, in the 80s and 90s, Satanism was just a pretext and reading between the lines, we understood very well what they were getting at.

Politics was actually ubiquitous. If today's assholes are afraid of that, let them go do something else, but their place is not here. They are wrong about this musical genre. Most of the guys claiming to be "antihuman" or misanthropic are mythomaniacs, part of a predefined mold, an absurd fashion, as laughable as the Negroes and their gangsta-rap...

True misanthropes are rare... isn't that what Zarathustra wants!

**You work with Honour and Hate and the famous Darker Than Black. Did you approach them, or vice versa? Is it going well?**

Yes, I'm satisfied with the labels we worked which include DTB, Honour and Hate, but also Final Agony, Werewolf Promotion, Sword Productions, Watchtower, etc. We have contacts though common friends, intermediates... As long as am given total freedom of creation and that the distribution is serious, it suits me... I have no specific "celebrity" claims or desires like some...

A common ideal, a serious job, I do not ask for more.

**This is the end of this interview. Thank you once again, one last word?**

"We are what they fear."

NOVEMBER, 2016





**M**ANAGER OF THE LABEL, HONOUR AND HATE, AND HIGHLY ACTIVE IN THE PRODUCTION OF COMMITTED PRODUCTIONS, THE THINKING SOUL BEHIND ELITISM GIVES US THE PLEASURE OF CONFIDING HIS DEEPEST MOTIVATIONS AND HIS MUSICAL TASTES, WHICH WILL SURELY NOT SURPRISE OUR READERS. MIXING A TRIBUTE TO THE OLD TOULON SCENE AS WELL, THE DESIRE TO OFFER SOMETHING PERSONAL, WHILE ALSO HAVING CLEAR AND COHERENT IDEAS ON MANY SUBJECTS, WE CAN HAVE ONLY RESPECT FOR HIS APPROACH AND HIS INVOLVEMENT IN THE CURRENT SCENE.

**Hails! Let's start with a banal question, can you introduce Elitism to our readers? What motivated the creation of this project?**

**HGH:** Heil.

**Elitism** is one of the last Toulon bastions. Compositions, recordings, vocals, I alone forge **Elitism**. The only external speaker is a longtime kamarad - Cainis d'Extéron - who is responsible for writing some of the lyrics. My main motivation is to maintain the flame of the old guard, musically, visually and ideologically. Black Metal does not belong to the individuals who take our art as simple music and even less to those who are foreign to the laws of the Sun and the Blood. Needless to say, the shits that want to make BM smooth and acceptable to the mass, among others, who want to be part of the scene. **Elitism** is a glorification of the values of yesteryear, the nobility of a feared and elitist movement.

**You will inevitably be pigeonholed in the NSBM box, which is a bit of a catch-all term it must be said, but it is difficult to be more precise. What do you think of this label? What nuances do you bring to it, and where do you stand with respect to National Socialism? Is it a doctrine that has relevance, or does it concretely belong to the past?**

The lyrics and the aesthetics are not the primary reasons [for our inclusion - Ed], the NSBM label is a weapon not to be bestowed upon parasites who "play" BM. Black Metal is essentially an anti-Semitic movement and is, in one way or another, linked to white supremacism. Unfortunately, there has been a perversion; affixing this label or having connections to it (i.e. visual, lyrical, statements etc.) that relate to our fight helps to avoid an unwanted audience. Whether directly, as *Der Stürmer* does or more subtly, such as with *Branikald*. I'm not going to make a diatribe on the history of BM, you know it very well, as demonstrated in *The Past is Alive* [Our other zine - Ed]. Its true and sincere story was not built by opportunists using some of the BM aspects to attend a Leftist music festival. That some have become traitors to their old convictions, or that one



cites bands of the time as always having been apolitical is another story, which is more futile, because the great aura of BM radiates through its murders, NS propaganda, fires and radical statements directed at the *Untermensch* and its religions. My course of action is uncompromising; it is no trivial fact that I joined the ranks of the Pagan Front after my meeting with Möbus. Musically, under **Elitism**, the nuance comes mainly from clear vocals, they have a major place and they impose a certain pillar on the more traditional recipe that I create. My other musical nuances are expressed by other projects where I officiate; I will come back to them later in the interview.

Regarding National Socialism, I see it as the light that ensures the protection and survival of our Race in both greatness and supreme beauty. National Socialism represents the archetype of the White man; it is not a political doctrine,



"ELITISM IS A GLORIFICATION OF THE VALUES OF YESTERYEAR, THE NOBILITY OF A FEARED AND ELITIST MOVEMENT."

HGH



but a natural biological one. Anyway, the system in place is sick and it is coming to an end. The laws of nature and therefore of blood will soon resume their rights.

"Eternal Nature avenges itself without mercy when you transgress its commandments." A.H.

You are sometimes musically close to the beginnings of the Toulonnaise scene. Moreover, the song "Nuit de Cristal" is a (quasi)-reprise, right? Are you in touch with this scene? It must be said that besides *Blessed in Sin*, it does not really exist; is it a way to create a rebirth? A form of French anti-Semitic tradition?

The synths of the song "Nuit de Cristal" are here to continue the *Kristallnacht* *Warspirit*. A desire to be closer to it, so that Toulon can continue to release this hatred of its own. I am in contact with this scene; Toulon is a very small city, especially for our circle. Recently, I released under Honour and Hate, my label, one of the projects of Xaphan and Rost, *Pereat Mundus Rumori*, Dark Ambient with martial touches for certain atmospheres. Production was expected to be complete in 2013, but there were some concerns. At the time of its scheduled release, I had CDs destroyed by the authorities; the trouble did not stop there and encroached on the release of *Pereat Mundus Rumori*. I will return in part to these facts later. Right now, I'm working with Xaphan, there may be a surprise in 2017, but I will keep the details personal. If something is brought out, it will be enough to follow the news on my label's site to be kept informed. In the worst case, it will create a fracas, so I do not worry about the dissemination of information.

**How was the collaboration with Order of the Death's Head? Who had the initiative for this? (Beware, we asked them the same question, we will be able to compare your responses!)**

During 2011 or early 2012, I do not know exactly when, Urwiss (leader of OOTDH) sent me the recordings of the first demo of OOTDH: *Antisémitte*. He offered to produce the demo under Honour and Hate. At this time, I recorded only to channel my hatred, without the goal of releasing my songs. Our two styles complementing each other perfectly, I proposed to formalize *Antisémitte* with some of my songs to create a split. This is when *Elitism* was really born under a name. I sent him on tape the song "En réponse à l'infamie". After listening, the split was official, October 2012 saw the release of the CD, and a month later it was sold out. A vinyl reissue by Darker Than Black will be released in 2017. For all those who want a summary of releases and formats, they can consult Discogs. Their sale is prohibited but the information is present, unlike Metal Archives where *Elitism* is prohibited from being referenced.

Since this split, I wrote some lyrics for OOTDH, I take care of the mastering and artwork for the band. The guitars for *Hakenkreuz* were recorded on my amps also, we can recognize the same tone on *Pour la pureté de mon Sang*, it's just mixed differently. Collaborations with Urwiss do not stop at OOTDH, I worked on the sound for *Warfire*, another of his bands. A new split will come out in the future, but it relates to two of our other projects (HWR for Urwiss and my *Anthem*). Urwiss offers a Dark Ambient / Martial close to *Arditi* and my side presents a very symphonic Martial. Like *Elitism*, I give an important place to the vocals. Instrumentally, it is more of a tortured version of *Triarii*. *Karjalan Sissit* is not far off in terms of his dark and orchestral approach. Some songs are floating about on Youtube (search "Anthem martial industrial"), while waiting for the vinyl to be produced. Despite beautiful offers, I never pressed to have the titles produced because they were all recorded at different times, there was no connection between them to form a coherent work. Since then, I have resolved to remedy this problem and 2017 sees their production alongside HWR.

**You give a great importance to synths, as mentioned above. Is that too a tribute? Your way of riffing is however not so marked an homage; is that a will to detach *Elitism* in some way? The real question is: do you have other influences?**

My main influence, the one that has had the most impact on me along with *Burzum*, is the Polish scene. The work of the Temple of Fullmoon. Ideologically, musically, visually... It forms a whole that embodies an ideal of perfection that I have for Black Metal. The first demo, *L'odeur des déportés* (split with OOTDH), is very much influenced by this scene. Beyond the general mood, there is a big tribute to *Infernum*'s "Black March" on "Blanc Holocauste". The role of synths comes mainly from this influence. As regarding the riffs (like the rest), I record unpredictably. As I wrote before, I record to channel feelings, it is not thought through in advance, and this is a great way to produce a sincere work.

**What do you think, incidentally, of the Finnish scene, which borrowed heavily from the Concilium banner (in music as well as ideas)?**

I always listen to the first Satanic Warmaster, but the rest of this scene - while knowing it well - does not feature heavily in my daily listening. It is (was?) a very good scene, but I still listen to the same twenty releases for years. The rare exceptions are the production proposals for the Honour & Hate roster and some productions for my allies. I do not feel the need to get out of my usual listening bubble, because



it brings me everything I need. It's also a way to maintain the feeling of living continuously in the same period.

As for the ideas, it's a very good thing. If Black Metal had only individuals who would write and act, near or far, against the elements leading to the fall and decadence of the White race, the bulk of BM would not have become a simple musical stream "trend" like other Metal genres.

**You'll soon release a split with Malsaint, Order of the Death's Head, Baise ma Hache, Vermine, Phosphore Blanc and Aktion Totenkopf, your other project with Sün. What do you think of each of them?**

These are bands / projects of people that I meet, and in some cases, they are very good friends. Each offers a different Black Metal, but ideologically we are on the same shared page. Just for these points, they have my support. I participated in the song "L'appel aux armes" by **Vermine** giving my clear vocals, and I composed his martial outro. His next album is released under Honour and Hate in 2017; just like "L'appel aux armes", I take care of the mix and mastering. All bands / projects formalized their first musical output more or less at the same time. This split is like the unification of a new wave, all at Darker Than Black, so it's a beautiful work of symbolism.

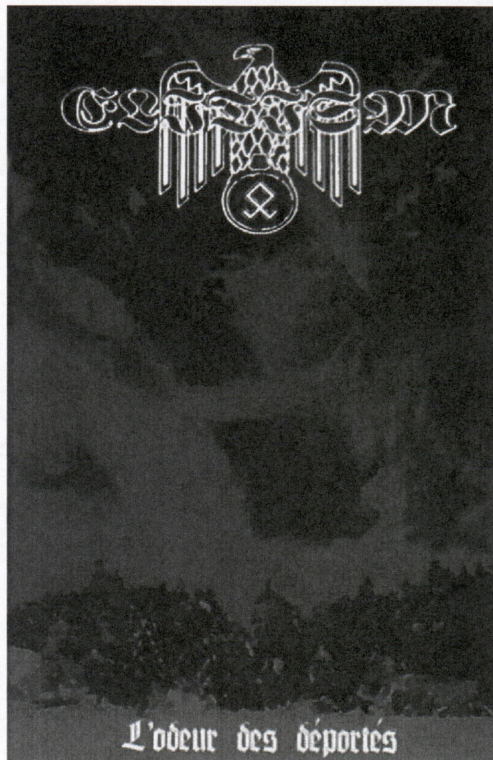
Yes, **Aktion Totenkopf** is a project we have with Sün, a much more direct work in his approach, but always of the old scene. It is a project that allows us to express other desires, those that do not find their place in our main projects. The cooperation between Sün and myself could not be more comfortable, because we have a vision and very similar tastes in BM. In 2017 will be released the compilation of all songs (and new ones) under Honour and Hate. The object will be in a beautiful box. We also have **Vouivre**, a side project alongside Famine and Andraos of **Peste Noire**. The B side of the vinyl was composed and recorded by Sün and myself, during a big binge of about ten days... A constant alcoholic state was necessary to lay down this B side. We found our footing again, but I leave the surprise concerning the release of the vinyl to La Mesnie Herlequin in 2017.

**You finish your album with an Ambient track (a reference to Burzum in prison?) and a cover of Graveland. What do these two pieces represent for you? What do you think of their respective evolution?**

You see just for reference, I'm a big fan of Varg's Ambient albums and tracks. I could have sounded very modern (I refer you to my project **Anthem**, for example) or continue in the vein of **Kataxu**, such as the ambient passage within the track "Triumph of the Will", but I like to use the synths and schema of that great era. Always maintain a feeling that is so rare... A form of revolt against the scene today.

**Burzum** represents the quintessential project for me, which has been the biggest in the history of Black Metal. I have a preference for old **Burzum**, but I enjoy all the times. Some people are unhappy that **Burzum** is "finished" but I think Varg is more useful to reintroduce through writing and videos, than simply to click his fingers and "make Burzum" just to satisfy the demand. I have enormous respect for Varg, and what's more, our collaboration to release **Burzum** merch under **Honour & Hate** went very well. Without going into all the details, he is humble and disinterested, wanting all profits to be reinjected back into the label for my future productions. This is far from the case with Darken and **Graveland**...

Musically, **Graveland** died after *Thousand Swords*. "The Thousand Swords Front", as well as the other TTF formations, mainly **Veles**, **Infernum**, **Thor's Hammer** and **Fullmoon**, had a huge impact on me. With regards to Darken, I had collaborated with him and Blasphemous to permit the release of **Veles** merch under Honour and Hate; everything had gone very well, but lately the mask



of Darken has slipped. His statements, in which he says he is proud to have kike fans and Negroid races to maintain his concerts and continue to sell, have to be counted to be believed. He cries and complains of the censorship he now undergoes, that "the past is the past"... Pathetic. His statements that the photos of the split with **Honor** were made by chance and accidentally, etc. He tries to firefight...

A traitor to his old convictions. Do I need to quote the words of his old interview in "Resistance Magazine", for example? I was meant to release **Veles** original material for the 20<sup>th</sup> anniversary of *Black Hateful Metal* in September 2017, I cancelled the release. The cancellation is a big loss for our scene, but I want nothing to do with a guy who denies his past in the NSBM, only to accept the latter when there is money to be made. I have too much respect for **Veles** to allow that.

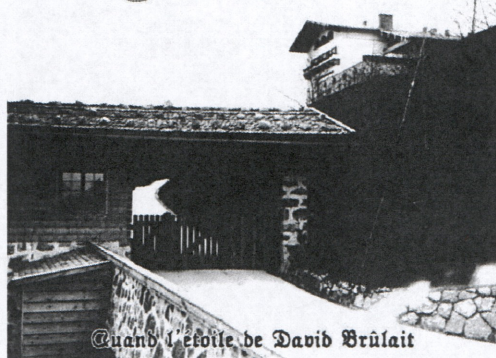
**L'Odeur Des Deportees** contains a cover of "The Gate of Nanna". Yet **Beherit** is an apolitical band. Why this choice which, if not original, may be a surprise coming from you?

This is a nod to split **SV / BIS / Kristallnacht** to remind that many years later, Toulon keeps the same influences. I do not get tired of the atmosphere of *Drawing Down the Moon*.

To say that the Jewish people revolt you is an understatement! What disgusts you most about them? What fuels this anti-Semitism? Do you make a distinction between the Jewish "elite" and the "everyday Jew", to use an expression dear to Alain Soral [A famous French author and polemicist - Ed]?

How about the widespread pedophilia of this entire





incestuous race? Just read the books of Hervé Ryssen to open your eyes. No, my anti-Semitism is expressed mainly by what the Jew inflicts. This desire to destroy the White race by all means. Massive immigration, promotion of miscegenation, homosexuality, feminism, ideologies destructive of healthy values and leading the discord in our race, materialism, lies about History. The list is long.

To make a distinction between the Jewish elite and the everyday Jew is a mistake. The Jewish elite has risen to this place. Why would I make a distinction with the everyday Jew? If we annihilate the Jewish elite without touching the everyday Jew, the same tragedy will begin again. History speaks for itself, the evolution of these parasites was always identical. It is in no way in our interest to keep this sick race on our soil. The everyday Jew is just as capable of producing *Entartete Kunst* (degenerate art). Degeneration is peculiar to the Jew, whether he voluntarily inflicts this through his poisons, by his messianic plans to annihilate our race, or by his nature which is destructive of all that is splendid and harmonic (see some of Evola's work on this subject). He is the root of all our problems. This dissolving of Humanity deserves no distinction. To do this in such a manner is a natural instinct and pure common sense.

**You also pay tribute to a certain Hitler, we believe. Our time strives by all means to make him appear as the embodiment of absolute evil, and permanently revives his specter as soon as any "radical" idea is espoused, so that now, as Renaud Camus said: "Hitler is more interesting dead than alive". But basically, who is he for you?**

He embodies the preeminence of truth over this world.

**About the title of the album, what do you see as the method behind the term purity? A touch of eugenics? Do you know the writings of the biologist Alexis Carrel on this subject? Do you defend this vision?**

The title is forged by the rejection of miscegenation and all that is linked to this peril. It is our duty to impose barriers that protect our race. I have not yet read the writings of Alexis Carrel, however.

**Dominique Venner said in one of his books that he believed in "the specific qualities of Europeans which are temporarily dormant." What are these qualities for you?**

**Is that what you mean when you speak, in an eminently provocative way, of an "Aryan Rebirth"?**

The quality of the Aryan is that he is the founder of a higher humanity. Science, technique, art, this quintessence comes from his creative genius. The other races gave only ornament, perversions and destructions of our works. Despite the poisoning that affects us, I believe in the memory of blood. That's why there will be an awakening, the current events will force that new direction that we need. The Aryan will embrace the spirit of sacrifice again.

Afterwards... It is easy to doubt, especially in admiration of L.F. Celine's pamphlets, or the sight of the disaster in our streets, the stupefied masses, materialistic, conditioned by the press, cinema and other propaganda media mechanisms conveying the worst evils. Nevertheless, by our hand being forced, I believe in an awakening, and if the victory is ours, we will be able to rebuild a Europe in the service of the great swastika.

**The term "race" is taboo today, it has immediate negative connotations, while it was widely used for fifty or sixty years and posed no problem before a certain "genocide". The United States still uses it occasionally, even if they speak rather of "ethnicity". However, even if the scientific veracity of "race" can be debated (just like "species"), the ontological reality that it designates cannot be denied! What does this term represent for you?**

Race is the key to the history of the world. The Aryan is the builder, the Jew is the destroyer.

**I imagine that invasions of "migrants" everywhere in Europe makes you bristle in anger! As the dear Lenin would say: What is to be done? Does history repeat itself?**

On the contrary, it is without a doubt that which gives me the greatest pleasure. The end of this system is accelerated by the invasion. Its end is our only way out. To continue living in this system is to suffocate. Go out into the street, look at the effeminate White man, the hordes of Whites who walk proudly with negroes and mongrels, who betray their race by giving birth to whores of mulattoes. Homosexuality has become a loud and proud pride, supported by Hollywood propaganda and TV programs, Whites are unable to see the Jew except when it is necessary to cry absurd historical lies to him. I could go on with this list for a long time. This decadence must end as soon as possible. The White man needs his comfort to end, that the nig-nogs go to his house, rape his daughters and put him to death before he finished watching his TV program. I want the cities to be burned to the ground and rape by the negro to be constant. It's not by coming out of my house to calibrate some shit that my race will wake up and be saved. It is not enough that a barbarism in the name of Islam befalls us only from time to time, otherwise there will be no possible awakening. At best, the White man thinks of voting Far-Right without realizing that this party is held by the rats that are responsible for our situation. The generalization of constant chaos is the key. The invasion must be unsustainable, because the real racial war will then break out. Even if the White man does not have the balls to get up now, he will have to do it in the future. This invasion is necessary and the evil it causes is equally important. It is doing us a favor. Fortunately, the Jews at the helm of this disaster are directing their own demise, as even if the final victory is not ours, I know that the Jews will be massacred by the hordes of subhuman men they bring home. That's a big victory in itself.

What to do in the meantime? Think now about your own safety. The legal acquisition of firearms and their use is still easy in France. I am not one of those who see our victory secured in the birth of White children. In this aspect, we



have lost, as the Negroid races copulate more than us. To give birth to children in the middle of this system is to plunge them into a hell and the worst is yet to come. You live in a nightmare and you want to offer this same nightmare, aggravated moreover, to your descendants? No, this system must collapse first.

**Are you interested in the current scene? There is a lot of shit, we know, but what bands stand out for you?**

I am always curious and interested in news about possible productions under my banner and I am interested in what my entourage produces, but otherwise I stick with my usual favorites.

For what stands out "currently", the ideal is to stick with the last 10 years: *Prakt* by **Kaevum** is a monument! I loved the first demo of **Caverne**, his words in your interview too, I did not have time to look at more recent materials cons. **Bekëth Nexëhmü** (*De Dunkla Herrarna*), **Wędrujący Wiatr** and **Order of the Death's Head** (hehe!).

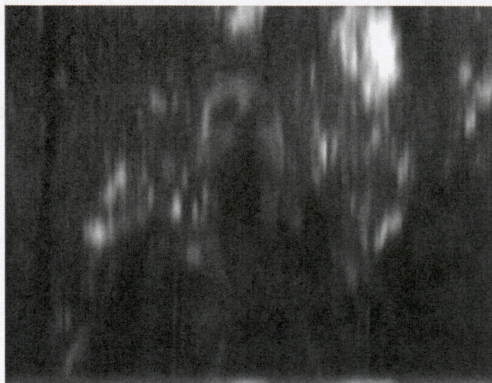
**No live shows? What do you think of concerts for NS bands? We're thinking of rallies like the Hot Shower Fest in Italy, and other more underground concerts all over Europe. Is this a good thing?**

I had several proposals for playing live, both "big events" but also the private-concert-powered-by-a-reeking-generator-in-the-corner Black Metal shows. To this day, I'm still not in favor of doing concerts. The fact that a band / project does not play concerts reinforces a certain atmosphere in the releases as well. As for other bands, I see their concerts mostly as violent and devastating events, such as those given by **Der Stürmer** and **Dark Fury**, for example. Their Black Metal is made to be played live. After them, it's a case by case basis in my opinion... I'm totally for NSBM events & gatherings, they must continue and become even more impressive. The ridiculousness of seeing limp-wristed BM played in a bar concert-venue in front of human waste, or at Leftist fests in front of these same shits must end.

**We are nearing the end. Any upcoming short / medium term projects? You're behind Honour and Hate, how are things with this label?**

Indeed, I am behind Honour and Hate, and I am proudly in the ranks of The Pagan Front. There have been some great productions, and the horizon looks just as powerful. I think, for example, the release of **Kvasir's Blood** in 2017... The impression of hearing records straight out of the TTF. A must for lovers of the old era. I have a lot of productions on my list, the future is rich in quality productions.

There was a period of pause from 2014 to 2015. The site was closed at the end of 2013. A small time later, the production of **Urdung** CDs was blocked at the factory, and the CDs were destroyed by the authorities. To avoid having to suffer too much delay, I had to release the album as a Pro-CDr. In the wake of this, it became impossible to get the tapes of **Pereat Mundus Rumori** out of the factory. The covers were there, but impossible to get your hands on the actual tapes. This was followed by a "mailbombing" by Antifa on the email account of the label, when all the database and emails were destroyed. At this time, the second **Order of the Death's Head** album was released in co-production with **Darker Than Black**, so I could put my activities on standby because it was pressed to 1000 copies, and DTB was going to distribute his stock very well. I was waiting for the moment when I could go back into the shadows to put the activities of the label on hold for a while. I needed to devote myself only to creation, especially for the next **Elitism**. Drafts of the next release were composed during this period... On these were laid guitars, some synths, structures, etc. My return was in late 2015, and the future looks very good, there are



still jewels to find your faith in... I leave you the address of Honour and Hate here: [www.honourandhate.net](http://www.honourandhate.net)

As for other projects... I continue my activities, in mixing & mastering. A few days ago, I worked on the next pieces of **Blutkult** and **Nokturne**, for example. The label, as well as all the musical projects in which I perform, will continue as long as there is an interest and the possibility to continue... I have a very busy musical schedule, I do not have too much time to think about anything else, each day is overloaded and it works well like that...

**Thank you. We are grateful you agreed to this interview. Any last words?**

Thank you for the invitation and congratulations for 'The Past Is Alive', the work there is high quality, you have my support.

SH,

HGH

DECEMBER, 2016





